

## CULTURAL UNDERSTANDING IN THE INDONESIAN TRANSLATION OF *THE BABY-SITTERS CLUB*

Halida Aisyah

### Abstract

This paper examines the original American edition and the Indonesian translation of two *The Baby-Sitters Club* novels. The researcher focuses on how culture-specific items in the novels are translated. Javier Aixelá's classification is used to identify culture-specific items, and the translator's method is analyzed using the notions of foreignization and domestication by Lawrence Venuti. It is found that foreignization is the translator's tendency in translating the two novels, which indicates that the translated version of these children's novels promote cultural understanding. This research also fills a gap in translation study as little research has been done to study the relationship between foreignization and the intended audience of the translated works.

### Key words

translation, children's literature, domestication, foreignization, culture-specific items, Indonesia

### INTRODUCTION

Although there is a vast array of works in the world of literature, younger readers may find a difficulty in accessing some of them due to language limitation. This is especially true when young children are only able to speak one language, their mother tongue, and have not mastered any foreign language enough to comprehend a novel. Therefore, as Vidgren (2007) explains, translated works are produced so that children can access more literature. In Indonesia, particularly, the translated works of foreign literature may quench children's thirst for reading materials for children since the works by local authors are still limited<sup>1</sup> (Fitriana, 2013). It is the task of translators to make it possible by bridging the gap between different languages. Translators' role, however, is more complicated than simply changing source language (SL) vocabularies into the target language (TL). Sometimes they are faced with cultural differences between the culture of the source text and their own culture. This situation demands them not to be only linguistic mediators, but also cultural mediators. The solution is translators must

---

<sup>1</sup> Translated by the author from "Bagi anak-anak sebagai pembaca, keberadaan karya-karya tersebut dapat memuaskan dahaga mereka akan bahan bacaan anak mengingat terbatasnya jumlah karya-karya asli negeri sendiri" (Fitriana, 2013, para. 6)

carefully choose one of two contrasting strategies: domestication and foreignization. While the former strategy, endorsed by Eugene Nida, adapts foreign elements, the latter, advocated by Lawrence Venuti, retains them.

A journal paper written by Shahrzad Tajeddini and Masoud Sharififar titled *Translation of Children's Literature in Iran and the Dichotomy of Identities* notices the translator's cultural dissemination agenda when retaining foreign elements in four children's novels by Roald Dahl. For instance, Mr. and Mrs. Wormwood in *Matilda* remain Mr. and Mrs. Wormwood in the Persian translation. This is in line with the aim of children's literature translation to advance the international outlook on foreign cultures (Klingberg, 1986), which cannot be achieved if the translator makes changes or removals in the TL (Vidgren, 2007). Nevertheless, Tajeddini and Sharififar's journal article does not explore the connection between the translator's tendency and the readership of the translated works. In this article, I aim to analyze the translation strategies in the Indonesian edition of Ann M. Martin's *The Baby-sitters Club* in relation to the novel's middle grade target readers (8 to 12-year-olds) and the translator's purpose to introduce American culture. The following paragraphs will talk about the corpuses, key concepts, and the analyses of translation strategies in two *The Baby-sitters Club* novels and the translator's tendency.

## CORPUSES

*The Baby-Sitters Club* is a series of American children's novels written by Ann M. Martin. The novels follow the story of a group of middle school girls who form a babysitting agency named the Baby-Sitters Club. This series falls into contemporary realistic fiction genre where the elements of the story, such as characters and plot, are consistent with the real, contemporary world (Norton, 1983). The conflicts that face *The Baby-Sitters Club*'s characters are therefore parallel with the problems that children deal with in the real world, including divorce and remarriage, single-parent families, growing up, peer relationships, dealing with death, and so on. Furthermore, the series contain themes that are intriguing for young readers. Pennebaker (1994) writes in an article that according to Cherie Clodfelter, professor of children's literature in the University of Dallas, *The Baby-Sitters Club* is "especially satisfying to young girls because the books explore subjects that they commonly fantasize about –early romance, sudden danger, and mysteries" (pp. 93-94). To put it simply, children enjoy reading these novels since they can relate and identify themselves with characters that have the same issues and interests.

This research analyzes the English and Indonesian editions of two novels in *The Baby-Sitters Club* series. The first one is the 13<sup>th</sup> volume titled *Good Bye, Stacey, Good-Bye* (*Selamat Jalan, Stacey!*). Here, one of the sitters, Stacey McGill, is leaving for New York due to her father's work. The second corpus is the 14<sup>th</sup> book in the series, *Hello, Mallory* (*Halo, Mallory*), which

revolves around a junior member of the club, Mallory Pike, when she joins the agency for the first time. Both of the Indonesian editions are translated by Hendarto Setiadi, an award-winning English to Indonesian translator.

## KEY CONCEPTS

Different fields of study may define the word *culture* in various ways. For the purpose of this research, Peter Newmark's definition is used. In a book titled *A Textbook of Translation*, he says that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988, p. 94). Different-language communities, in this regard, have different ways to communicate the elements that make up their lives, such as foods, pastimes, units of measurement, etc. This raises an issue as there are always terms exclusive to a particular community. Such terms are referred as culture-specific items (CSIs). Christiane Nord defines CSIs as "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y" (as cited in Brasienè, 2013, p. 4).

To make the identification of CSIs easier, the terms are classified into several categories. Different scholars make different classification; however, the idea is that CSIs encompass various aspects of life in a certain cultural setting. Javier Aixela (1997) divides it into two broad categories: proper names and common expressions. Proper names are words and phrases that refer to a unique entity (Brasienè, 2013). This category include the names of people, pets, geographical places, monuments and buildings, historical events, brands, literary and art references, and many more. What makes it distinguishable from other terms is that it is normally capitalized. The second one, common expressions, include "all the CSIs that do not fall under the category of proper names" (Brasienè, 2013, p. 7). It ranges from foods and drinks, types of sports, clothing articles, furniture, units of measurement, and many others.

Because of CSIs, translators become as much as cultural mediators as they are linguistic mediators. Transferring a text from an SL to a TL, they must identify the differences between signs and values of both SL and TL cultures and then resolve these differences (Hatim and Mason, as cited in Katan, 1999). In this process, translators may lean towards either of two contrasting tendencies: domestication and foreignization. According to Venuti (1995), the former is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (p. 20). Here, adaptations of CSIs would be dominant, making the text reads more fluently. Meanwhile, the latter ideology is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995, p. 20). This makes the readers go through an alien reading experience since they fully understand that they are reading a foreign text. Venuti himself prefers foreignization since the translation can serve as a medium for introducing cultural differences.

We can see a translator's tendency by analyzing the translation strategies used. The two sides, domestication and foreignization, call for different strategies. The strategies found in the corpuses will be analyzed in the following section.

## ANALYSIS OF TRANSLATION STRATEGIES

From the research, it is found that there are ten distinctive translation strategies in the translated version of *The Baby-Sitters Club* volumes 13 and 14 –indicated by #13 and #14, respectively. The strategies are borrowing, literal translation, addition, definition, naturalization, globalization, localization, transformation, creation and omission. However, it must be noted that the categorization is not rigid. Some translations can fall into more than one category. For example, *a Valentine* is translated as *kartu Valentin* (Valentine card), which shows two strategies: addition and naturalization. The next paragraphs will present the elaboration of the ten translation strategies and also the analysis.

The first strategy of translation is borrowing. Using this strategy, the foreignness of a CSI is preserved by making an exact transmission. Borrowing is also called *transference*, *loanword*, and *preservation*. According to Vladimir Ivir (1987), translators use this strategy when they assume that the term and its meaning are recognizable by the target readers (as cited in Qafzezi, 2013).

### Examples

"Think of all the wonderful things we'll have when we move back... <b>Lincoln Center</b> and the <b>Metropolitan Museum of Art</b> " (#13, pp. 7-8)	"Pikirkan semua hal menarik yang bisa kita nikmati kalau kita kembali... <b>Lincoln Center</b> dan <b>Metropolitan Museum of Art</b> (p. 22)
It was fake, though (just like in <b>football</b> ), but <b>Boo-Boo</b> fell for it ... (#13, p. 30)	Sebenarnya gerakan itu hanya gerak tipu saja (seperti dalam permainan <i>football</i> ), tetapi <b>Boo-Boo</b> terkecoh... (p. 87)
<b>Kristy</b> dreamed up <b>Kid-Kits</b> not long after we started the <b>Baby-sitters Club</b> . (#13, p. 33)	<b>Kristy</b> menciptakan <b>Kid-Kit</b> tidak lama setelah kami mendirikan <b>Baby-sitters Club</b> (p. 95)
" <b>Dunkin' Donuts!</b> " exclaimed <b>Gabbie</b> . (#14, pp. 21-22)	" <b>Dunkin' Donuts!</b> " seru <b>Gabbie</b> . (p. 61)
"Well, <i>The Nutcracker</i> , of course, at Christmastime, but before that..." (#14, p. 37)	"Ya, <i>The Nutcracker</i> , pada waktu Natal. Tapi sebelum itu..." (p. 104)

As we can see, the translator chooses borrowing strategy to tackle various CSIs. In these examples, the names of buildings, namely Lincoln Center<sup>2</sup> and the Metropolitan

<sup>2</sup> A complex of buildings for performing arts located in Manhattan, New York City.

Museum of Art<sup>3</sup> remain unchanged. He does not translate these names or provide their generic terms: art center and art gallery. Peoples' and pets' given names are also preserved, such as the president of the club Kristy and Boo-Boo, her stepfather's cat. Next, the name of the organization, the Baby-sitters Club, and its invention, Kid-Kits<sup>4</sup>, are retained too. Other terms that are borrowed are common expressions, for instance football, a popular sport in the US. Some brand names, such as Dunkin' Donuts, are also kept as they are. Finally, the translator did not translate or find a cultural equivalent for the title of literary and art references, such as ballet performance *The Nutcracker*.

Secondly, the translator uses literal translation strategy. In the case when literal translation is used, CSIs are translated literally and orderly. Another name of this strategy is *calque*. As Qafzezi (2013) points out, literal translation is a "word-for-word translation of the concept that is unknown for the target culture audience" (p. 568).

#### Examples

Then I called Myriah into the living room and told the girls they were going to have a <b>pajama party</b> ... (#14, p. 23)	Kemudian aku memanggil Myriah ke ruang, duduk dan memberi tahu mereka bahwa kami akan mengadakan <b>pesta piama</b> ... (p. 65)
"And I put it under my pillow and the <b>tooth fairy</b> took it away..." (#14, p. 30)	"Dan kusimpan giginya di bawah bantal. <b>Peri gigi</b> mengambilnya..." (p. 84)

While they are common in the United States, both *pajama party* and *tooth fairy* are not familiar in Indonesian culture. Throughout the series, the members of the Baby-Sitters Club often hold pajama parties, in which they would watch movies and chat over snacks. Tooth fairies are also part of American folklore that many children believe, hence putting a lost tooth under the pillow. Some Indonesian readers may know *pesta menginap* (sleep-over) but the term *pajama party* itself is not widely used. Similarly, tooth fairies are not commonly known in Indonesia. When people lose their tooth, they traditionally throw it up to the roof, not place it under their pillow for the tooth fairies to take in exchange for money. However, the translator of this novel does not adapt these CSIs and uses literal translation procedure instead. The terms are translated word-by-word with a slight change in the word order as natural in Indonesian language.

The third strategy is addition. With this strategy, translators add additional information to the original CSI so that the readers can easily understand the referent. The translators "supplement the text with whatever information is judged necessary" (Davies, 2003, as cited in Brasiené, 2013, p. 20). Aixelá (1997) divides this procedure into two categories: *extratextual gloss*, when the additional information is added outside the

<sup>3</sup> The largest art museum in the US, also known as the Met.

<sup>4</sup> Boxes full of games, toys, and books carried by the baby-sitters to their baby-sitting jobs.



text, for example in footnotes and endnotes, and *intratextual gloss*, in which translators include the information as an “indistinct part of the text” (p. 62).

#### Examples

They started talking about TV shows and <b>rock stars</b> . (#14, p. 9)	Mereka mulai mengobrol tentang acara TV dan <b>bintang musik rock</b> (p. 25)
I know how to change diapers and I know how to <b>fix formulas</b> . (#14, pp. 12-13)	Aku tahu bagaimana caranya mengganti popok dan menyiapkan <b>susu formula</b> (p. 35)

In the first example, the word *musik* (music) is added to clarify the word *rock*. The next sentence shows that the translator adds the word *susu* (milk) to *formula* to make the meaning clearer for Indonesian audience.

The fourth strategy of translation used is definition. The translation of a CSI using definition strategy involves adding the definition of the term, which is not present in the SL text. Ivir (1987) states that “this strategy is not widely used in itself, but it is mainly used as complementary to borrowing” (as cited in Qafzezi, 2013, p. 567). Similar to addition procedure, it can be done either inside the text or outside the text.

#### Examples

“ <b>Bloomingdale’s, Saks, Tiffany’s, Benetton, Laura Ashley, Ann Taylor, Bonwit Teller, Bergdorf Goodman, and B. Altman’s</b> ,” I added, wondering if... (#13, pp. 7-8)	“ <b>Bloomingdale’s, Saks, Tiffany’s, Benetton, Laura Ashley, Ann Taylor, Bonwit Teller, Bergdorf Goodman, dan B. Altman’s</b> ,” aku menyebutkan <b>nama toko-toko terkemuka di New York</b> . Dalam hati aku bertanya-tanya apakah... (p. 22)
During the next hour or so, us baby-sitters held our own egg race, the kids played <b>Musical Rug</b> ... (#13, p. 46)	Selama satu jam berikut, kami para baby-sitter mengadakan lomba lari telur sendiri, dan anak-anak bermain <b>Karpet Musik (permainan dengan jumlah karpet kurang dari satu jumlah peserta, dan semuanya harus berebut karpet kalau musiknya berhenti)</b> ... (p. 129)

In these two examples, all of the CSIs are borrowed. The translator then helps the readers fathom those foreign names by adding the definition. First, he writes that Bloomingdale’s, Saks, Tiffany’s, Benetton, Laura Ashley, Ann Taylor, Bonwit Teller, Bergdorf Goodman and B. Altman’s are the names of famous stores in New York. He also describes Musical Rug as a game in which the number of the rugs are only enough for the number of participants minus one person, and that they have to win their place on those rugs. The translator puts the definitions inside the text by carefully inserting it in the narration and also by making use of parentheses.

Next, there is naturalization strategy. In naturalization, the specific term is adapted to the grammatical and phonological rules of the TL. This procedure “succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL” (Newmark, 1988, p. 82).

#### Examples

Spectacles. Eyeglasses. <b>Bifocals. Trifocals.</b> (#14, p. 2)	Kacamata. Tesmak. <b>Bifokus. Trifokus.</b> (p. 7)
“And this cast weighs twelve <b>pounds.</b> ” (#14, p. 30)	“Dan pembalutku ini beratnya dua belas <b>pon.</b> ” (p. 85)

These illustrations show the use of naturalization procedure. The first two terms, *bifocals* and *trifocals*, undergoes a phonological and morphological change. The words *bifokus* and *trifokus* themselves actually do not exist in Indonesian language. However, the translator does not replace these CSIs with completely different words. The translator also adapts *pound* into *pon*, which is already officially accepted in the TL language. He chooses naturalization instead of adapting *pound* into the unit of measurement used in Indonesia, kilogram.

The sixth translation strategy is globalization. In globalization, terms that are culturally specific are replaced by more generic or neutral ones. Readers will understand the essence of the references and in the same time avoid the confusion caused by unfamiliar words (Davies, 2003, as cited in Brasienè, 2013). According to Davies, the downside of this strategy is the “loss of association and shades of meaning” (as cited in Brasienè, 2013).

#### Example

Way off in a far corner of the playground is this fat, comforting <b>sycamore tree.</b> (#14, p. 26)	Di salah satu pojoknya ada sebatang <b>pohon</b> besar yang enak untuk bermurung-murung. (p. 74)
“You want to see my <b>toe shoes?</b> ” (#14, p. 16)	“Kamu mau lihat <b>sepatu baletku?</b> ” (p. 45)

Here, we can see some CSIs that are translated into more general terms of their respective categories. *Sycamore* is a species of tree found in North America as well as some other parts of the world, such as Australia. Because readers may find it hard to imagine this kind of tree, the translator opts to use a more general term, *pohon* (tree). He also uses globalization to translate *toe shoes*, choosing the broader category of *sepatu balet* (ballet shoes). As a result, readers miss the information that this is a specific type of ballet shoes used to perform pointe technique.

The seventh translation strategy observed in the novels is localization. The

translators who use localization strategy bring the readers home with terms that are specific in the target culture. As Davies (2003) explains, it “does not contain any strangeness of the foreign text and thus, does not cause any misunderstanding for the TT readers” (as cited in Brasienè, p. 23).

#### Example

I filled up the <b>grocery bags</b> with our few leftovers and set the bag on a counter. (#13, pp. 51-52)	Aku memasukkan barang-barang yang masih ada di lemari es ke dalam <b>kantong plastik</b> , lalu menaruh kantongnya di meja dapur. (p. 147)
---	--

*Grocery bag* is a broad category of bags used when grocery shopping. It can be made from different materials, such as cloth, which is reusable, paper, and plastic. However, the translator chooses *kantong plastik* (plastic bag) to replace the original term. This new reference is more closely connected with Indonesian culture, in which plastic bags were and are still used to hold groceries.

Eighth, the translator uses transformation. As Brasienè (2013) explains, “Translation strategy that goes beyond globalisation or localisation is named transformation by Davies” (p. 23). Transformation is also called *cultural equivalent*. With this procedure, terms in the SL is translated into CSIs in the TL, which may not be accurate. Newmark (1988), though, notes that these words have “a greater pragmatic impact than culturally neutral terms” (p. 83).

#### Examples

“Courgettes,” she informed everyone, “is the French word for <b>zucchini</b> . You know, squash?” (#13, p. 26)	“Courgettes,” dia membacakan untuk semuanya, “adalah kata Prancis untuk <b>terong</b> . Kalian tahu, kan, <b>sayuran yang warnanya ungu</b> itu?” (p. 74)
I tripped while I was giving Myriah a <b>piggyback</b> ride and we fell down...	... aku masih sempat terpeleset waktu kami bermain <b>kuda-kudaan</b> dengan Myriah sedang duduk di punggungku, dan kami berdua jatuh. (p. 65)
“Mrs. Pike called my mom last night to tell her about some <b>PTA</b> thing...” (#14, p.45)	“Semalam Bu Pike menelepon ibuku untuk menyampaikan sesuatu mengenai rapat <b>POMG...</b> ” (p. 126)

Based on the examples above, we can see that the translator sometimes makes cultural equivalences. First, the words *zucchini*, or summer squash, and *squash* are replaced by a more familiar type of vegetable in spite of the difference in color and shape. *Zucchini* is translated as *terong* (eggplant) while *squash* is replaced by the definition of *terong*. Secondly, *piggyback ride*, which Cambridge Advanced Learner’s Dictionary



describes as “a ride on someone’s back with your arms round their neck and your legs round their waist”, is replaced by another type of riding game, *kuda-kudaan*. The two items are different as in *kuda-kudaan*, the one who gives the ride has to walk on her hands and knees as if she were a horse (*kuda*). The last CSI is PTA, or Parent-Teacher Association. It is replaced by its cultural equivalence, POMG (*Persatuan Orang Tua Murid dan Guru*), which refers to a similar organization for parents and teachers.

The ninth strategy used is creation. In creation, new terms are coined to translate nonexistent CSIs. One of the reasons why translators use this strategy is because they assume “the original form would be too strange for the target readers” (Davies, 2003, as cited in Brasiené, 2013, p. 25). Qafzezi (2013) further explains that these new words may be or may not be accepted in the TL.

#### Example

“Oh, it’s only you,” we exclaimed at the same time.	“Oh, ternyata kamu,” kami berkata berbarengan.
Then we had to hook pinkies and say “ <b>jinx</b> .” (#13, pp. 26-27).	Dan kemudian kami terpaksa mengaitkan kelingking dan berkata “ <b>kebetulan</b> .” (p. 75)

The translator of the novel creates a new word to represent *jinx*. In the context, Mallory and Jessi say the same thing simultaneously, so they have to say *jinx*. This tradition is unknown in Indonesian culture, so the translator uses the word *kebetulan*, which means a coincidence. In this case, the readers may or may not understand why the girls say *kebetulan*.

Finally, the translator uses omission strategy. Omission involves the removal of CSIs from the TL text. According to Davies (2003), it appears when a “problematic CSI is left out in the translation so that the readers have no idea of its existence” (as cited in Brasiené, 2013, p. 21). The translator can choose this procedure for communicative purposes (Qafzezi, 2013).

#### Examples

This is what my room looked like: stripped bed, empty bookcase, <b>empty bureau</b> , bare desk, two chairs without any clothes thrown on them. (#13, p. 52)	Beginilah isi kamarku waktu itu: tempat tidur yang tinggal diangkut, rak buku yang sudah kosong, (----) meja tulis yang sudah bersih, dua kursi tanpa pakaian yang tergantung di sandarannya. (p. 147)
So Dawn took the girls to the brook and they did toss stones and float leaves and play <b>Poohsticks</b> . (#14, p. 35)	Jadi Dawn mengajak Suzi dan Marnie ke sungai, dan mereka melempar-lempar batu dan bermain kapal-kapalan (----) di sana. (p. 99)

In the first instance, the translator skips *empty bureau* and moves straight from *empty bookcase* to *bare desk*. Based on Cambridge Advanced Learner's Dictionary, *bureau* is a piece of furniture with a lid that opens to form a writing surface. The translator might think that describing this term would make the list very long and unpleasant to read. It also serves more or less the same purpose as a *desk*, which is for writing. Therefore, the words *empty bureau* are omitted. Next, the game *Poohsticks* is also deleted in the translation text. It is a very specific game that appears in Winnie-the-Pooh book. As there is no cultural equivalent of this game, the translator chooses not to include *Poohsticks* in the translation.

#### ANALYSIS OF THE TRANSLATOR'S TENDENCY

Tendency	Foreignization					Domestication				
Strategy	Borrowing	Literal Translation	Addition	Definition	Naturalization	Globalization	Localization	Transformation	Creation	Omission
Numbers of CSIs	183	38	18	2	18	28	3	59	1	15
Total	259		70.96%			106			29.04%	

Table 1. Translation strategies observed in the Indonesian translation of *The Baby-Sitters Club* volumes 13 and 14.

The table above indicates that there is a tendency of foreignization in the Indonesian translation of *The Baby-Sitters Club* novels. It is worth noted that the names of all geographical places, buildings, pets, and people are borrowed. The preservation of these names in the Indonesian translation has its own impact as the readers are fully aware of the foreignness of the text. Readers can learn about the United States from the name of cities, states, and famous places. For instance, New York City is described as an exciting city with many places of interest, such as Broadway. Furthermore, readers can spot American names and see how they are different from those of Indonesia. If the readers are careful, they can also see the diversity in the US from the surnames of some characters. Stacey McGill, for instance, is stated as an American of Scottish descendant. The Scottish heritage is apparent in her surname. Based on those examples, Venuti explains, such readers are brought abroad. This contrasts the Québécoise version of the series, in which a major change is applied to suit the French-speaking Canadian culture. To illustrate, Mary Anne Spier and Stacey McGill becomes Anne Marie Lapierre and Sophie Ménard. The setting is also altered, for example New York is translated as Toronto. Readers, then, do not get to take a peek into the life of American teenagers.

Another point that needs to be highlighted is that the term *baby-sitter* itself is

borrowed. Because of this, readers find out that it is normal for American teenagers to take part-time job babysitting. This particular culture signifies several values, including responsibility and financial independence. Based on her interview with some teenaged baby-sitters from the United States, Nozomi Kawata (2010) concludes that they believe baby-sitting contains “the basic rules of a real job such as being punctual, taking the task seriously, being responsible, and getting paid” (p. 35). Other research states when asked about the most important criteria for the transition to adulthood, 13 to 19-year old adolescents said that, among others, financial independence or having a job is important (Arnett, 1998, p. 301). From these examples, it is clear that since having a part-time job can teach teenagers to be responsible and financially independent, it can also prepare them for the grown-up world. Thus, Indonesian readers can get a new insight about American teenagers’ culture.

The translator of *The Baby-Sitters Club* series must have taken into account the target readers of the novels for him to foreignize culturally specific elements. In her thesis paper, Frimmelová (2010) notes that “the demand for the level of complexity of the text to be adequate to the level of children’s comprehension is one of the essential norms imposed on translating children’s literature” (p. 37). She adds that foreignization is deemed appropriate if the readership is children of the upper-age level, as it can bring them into contact with other cultures (2010). *The Baby-Sitters Club* novels themselves are middle-grade books, which Disney-Hyperion Books’ editor Lisa Yoskowitz describes as books featuring “pre-teen characters in situations of interest to 8-12 year olds” (as cited in Lo, 2013, para. 8). Such audience is expected to already have some prior knowledge necessary to help them understand the reading material. According to Lipson and Cooper (2002), “the more accurate and elaborated knowledge readers have about the ideas, concepts, or events described in the text, the better they will understand it” (p. 2). Looking at the analysis of the translation strategies, which suggest foreignization tendency, it can be assumed that according to the translator, Indonesian children are capable of comprehending the cultural differences within the translated book.

## CONCLUSION

In conclusion, the dominating translation strategies in *The Baby-Sitters Club* novels are foreignization strategies, which indicate that the translator intends to introduce American culture to Indonesian readers. Many culture-specific items, such as the names of famous structures and types of sports, are delivered in the way that makes readers aware they are going through an alien reading experience. It is important to note that preserving foreign elements for the purpose of introducing other cultures is effective if translators also consider the target readers. Older children may understand the cultural difference and gain new insights, but younger readers may find foreignized items a hindrance. Since *The Baby-Sitters Club* series is aimed at middle-grade children, the use of

foreignization strategies in the translation succeeds in presenting information regarding American culture.

This study finds that there is an ambivalence, as the translation strategies used do not lean wholly towards foreignization ideology. Even though the number of foreignization strategies is more than two times higher than domestication strategies, it is important to study the domestication strategies further. This research manages to give the description and implication of foreignization strategies and explain the reason behind the domestication of some CSIs. Future research may explain the implication of domestication strategies in details.

The translation of foreign literature makes such works available for children who have not yet mastered the language of the original text. In spite of that, translated literature is not merely an alternative for entertainment. Learning about other culture can be achieved from reading books, such as *The Baby-Sitters Club* novels studied. Readers broaden their horizon when they discover culture-specific elements that are not adapted to their own culture. Therefore, grown-ups who are responsible for picking or helping children pick reading materials can recommend translated works of literature. These adults, as this research has shown, should also select the materials meticulously so that the readers' comprehension matches the text's complexity.

## BIBLIOGRAPHY

### Corpuses

Martin, A. M. (1988a). *Good bye Stacey, good-bye*. The Baby-Sitters Club [Aldiko version 2.2.3]. Retrieved September 17, 2014 from <https://kickass.so/the-babysitters-club-ann-m-martin-books-11-14-16-20-mobi-t7111907.html>

Martin, A. M. (1988b). *Hello, Mallory*. The Baby-Sitters Club [Aldiko version 2.2.3]. Retrieved September 17, 2014 from <https://kickass.so/the-babysitters-club-ann-m-martin-books-11-14-16-20-mobi-t7111907.html>

Martin, A. M. (1994a). *Selamat jalan, Stacey!*. The Baby-Sitters Club. (H. Setiadi, Trans.). Jakarta: PT. Gramedia Pustaka Utama. (Original work published in 1988)

Martin, A. M. (1994b). *Halo, Mallory*. The Baby-Sitters Club. (H. Setiadi, Trans.). Jakarta: PT. Gramedia Pustaka Utama. (Original work published in 1988)

### References

Aixelá, J. F. (1997). Culture-specific items in translation. In Roman Alvarez and M. Africa Vidal (Eds.), *Translation, power, subversion* (pp. 52-78). Clevedon: Multilingual Matters.

Arnett, J. J. (1998). Learning to stand alone: The contemporary American transition to adulthood in cultural and historical context. *Human Development*, 41, 295-315.

Brasienė, B. (2013). *Literary translation of culture-specific items in Lithuanian translation of Orwell's Down and Out in Paris and London*. Master of Arts thesis, Vytautas Magnus University.

Fitriana, I. (2013). Penerjemahan karya sastra anak [The translation of children's literature]. *Diglossia*, 4(2). Retrieved October 8, 2014 from <http://www.journal.unipdu.ac.id/index.php/diglossia/article/view/286/255>.

Frimmelová, K. (2010). Specific features of translating children's literature. In *Translating children's literature* (pp. 33-42). Diploma thesis, Masaryk University.

Katan, D. (1999). The cultural mediator. In *Translating cultures: An introduction for translators, interpreters and mediators* (pp. 7-15). Manchester: St. Jerome Publishing.

Kawata, N. (2010). *A case study of teenage babysitting in the United States*. Research and Clinical Center for Child Development: Annual Report, 30, 23-37. Retrieved December 18, 2014 from [http://eprints.lib.hokudai.ac.jp/dspace/bitstream/2115/42960/1/RCCCD30\\_002.pdf](http://eprints.lib.hokudai.ac.jp/dspace/bitstream/2115/42960/1/RCCCD30_002.pdf)

Klingberg, G. (1986). *Children's fiction in the hands of the translators*. Malmö: CWK Gleerup.

Lipson, M. Y. and J. D. Cooper. (2002). *Understanding and supporting comprehension development in the elementary and middle grades*. Retrieved October 29, 2014 from [http://www.eduplace.com/state/author/lip\\_coop.pdf](http://www.eduplace.com/state/author/lip_coop.pdf)

Lo, M. (2013). *An introduction to middle grade and young adult fiction, part 1: Definitions*. Retrieved October 2, 2014 from <http://www.sfga.org/2013/02/an-introduction-to-middle-grade-and-young-adult-fiction-part-1-definitions/>

Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.

Norton, E. D. (1983). *Contemporary realistic fiction*. In *Through the eyes of a child* (pp. 376-442). Columbus, OH: Merrill Publishing Company.

Pennebaker, R. (1994). Why girls can't get enough of The Baby-Sitters Club. *Parent*, pp. 93-94.

Qafzezi, E. (2013). Abroad or back home? Reflecting on foreignizing and domesticating tendencies observed in children's literature translated into Albanian. *Mediterranean Journal of Social Sciences* 4 (10), 564-573. Doi:10.5901/mjss.2013.v4n10p564

Venuti, L. (1995). Invisibility. In *The translator's invisibility: A history of translation* (pp. 1-42). London: Routledge.

Vidgren, S. M. (2007). *Mio, My Son and Karlsson-on-the-Roof: a study of the English translation*. Master's thesis, Luleå University of Technology, Luleå, Sweden.